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Vadders.

But if one asks what, in view of its many contradictions, Tyrol really is, one is again confronted by something strange and mysterious. It is a fact that, looked at from outside—for instance from Salzburg or from Vorarlberg, Bavaria or Italy—Tyrol presents the picture of a close-knit unit. Is it the mountains which hold together the Province (which in all documents is referred to as the "Land in the Mountains" because it is entirely dominated by mountains and because from north to south the whole territory consists of mountainous country which never descends to the level of the plains)? Is it a gift conferred by the gods for good or ill fortune; is there some idea of sacred mountains behind the song which tells of the "Holy Province" of Tyrol? ...

The peculiarly pious devotion of the mountain dweller to his homeland and his liberty has done as much to create the feeling of unity as has the great history of Tyrol which people keep alive today in many customs and many forms.

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THE ARTS. In Tyrol, art belongs to the soil. The supreme period of its architecture is reflected not only in venerable abbeys, stately mansions, churches and the houses of the nobility, but also in many a farm-house and its outbuildings, in wayside crucifixes, chapels and shrines.

Apart from the imposing buildings and monuments which served the interests of the aristocracy and the well-to-do citizens—the most important example of these is the Tomb of Maximilian beneath the lofty vault of the Hofkirche in Innsbruck—the simpler output of native craftsmen is often impressive and singularly moving as, for instance, that gem of art, the little rococo church in the dreamy hamlet of Gschnitz. Built in the spirit of devotion, its existence threatened on all sides—from avalanches and landslides from the mountain above, from the torrential river below in the valley—it seems amid the forces of nature to do honour to God in the Highest, man upon Earth, and to act as a gracious mediator between the two.

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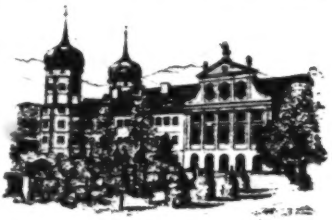
The artistic sense of the people is most apparent in the national costumes and



Stams; Cistercian Monastery.

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to the peasants' determination to resist attacks from the Styrian-Carinthian frontier districts which had often been invaded from the East.

AN ARTISTIC PEOPLE. The plastic arts have been widely influenced by the melody of the landscape and by the individual note which characterises Carinthia. This influence can be seen at work through the centuries. Even the works of foreign artists produced in Carinthia bear the Carinthian stamp.

341 The *Herzogsstuhl* ("Duke's Chair") at Zollfeld and the little church of Krainburg, one of the oldest churches existing in Austria, bridge the gap between the Roman remains which have been unearthed, and the romanesque period. On high points which were carefully selected you will find country churches in which services are still held and massively built charnel-houses. In the decorations of the romanesque monastery churches it is possible to trace the course of history; to see how, for example, the provincial romanesque reliefs yield to the Nordic passion for representations of the Stations of the Cross (for instance those of Millstatt), or how the style of great German buildings spreads into Carinthian territory, influencing the building of the monumental abbey at Gurk. Secret beliefs of the people in the supernatural as well as symbolic representations are revealed in the carvings on the doors and in the many-arched porch of the Abbey.

The religious severity of the choir construction is the first sign of Gothic, which blossomed in the 15th century into many pure gothic churches. Wooden statues of the Virgin Mary vie for recognition with richly carved triptych altars.

The renaissance and baroque styles are afforded little scope in secular monuments. But in the churches we find massive early baroque altars, which were succeeded by daintily carved rococo pulpits and by the famous Pieta of Rafael Donner in Gurk Abbey.

532 Carinthia's architectural and sculptural treasures have to yield place both in respect of quality and numbers to her paintings. There are a great number of romanesque wall paintings, noteworthy for their magnificence of conception and delicate colouring. The painting of Bishop Romanus in the Keep of Friesach is supposed to be the oldest fresco in Austria, dating from 1130, while that of the Apostles in the "Winter Church" of Maria Wörth is nearly as old. Again and again the removal of plastering

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brings to light new marvels of colouring from long past ages. The smallest and most humble of churches sometimes becomes famous overnight. Even the frescoes revealed show a rough peasant uncouthness; this is always matched with a brilliant talent for painting. The pastel-coloured frescoes of the "Master Heinrich" in the western nave of Gurk Abbey are perfect in form and conception, and have a European reputation.

A well-qualified Carinthian expert in the fine arts has written of the development of Carinthian painting in the 13th century: "At the beginning of the romanesque period every scene was allotted a definite place on the wall, the colours being given merely symbolical value and the whole conception governed by severely inkonographical laws which attached little importance to the portrayal of persons, and disregarded entirely the surrounding scenery or superficially indicated it by symbols. But at the end of this period we find scenes where active beings replace the unreal puppet figures of the earlier epoch. Parallel to this change is the addition to lifeless drapery in the painting of figures of broken, serrated lines hinting at movement. Then came a flowing softness of outline which still refused to suggest the reality of the body beneath the drapery. Finally we see the artist overcoming the shapeless softness of outline, the suggestion of a living body beneath the garment and the soft lines slowly merging into lovely Gothic."

The strong urge towards painting in Carinthia has influenced the local Gothic. Elsewhere you will find that it is an aim of Gothic to curtail wall space in favour of windows. But in Carinthia, Gothic is moderated, the buildings more solidly constructed, in order not to lose any possible space for wall paintings. In small buildings with little wall space, you will find that the mural decorations have been frequently over-painted. The many churches of the Province, especially the wonderful Gurk Abbey, the abbeys of Millstatt and St. Paul, the church of Maria Saal and a host of others, some of which are in remote spots, offer striking examples of this trend in art. In order to provide still more space for special occasions there are the so-called "Fastentücher" ("Lenten Cloths")—stretched canvases something like the "Armenbibel" ("Poor Men's Bible") with painted scenes of the Passion, with which the altar is covered during Lent. One of the largest belongs to the Abbey of Gurk, a pious gift of the Countess Hemma who, canonised, has been made the patron saint of the Province.

Metnitz, Charnel House.

quarter above the Wienerwald. Waidhofen-on-the-Ybbs, Lunz, Scheibbs and the stretch from Mariazell to St. Pölten are far-famed for their rustic beauty. Further to the north of the Styrian boundary lie Türnitz and Lilienfeld, Hainfeld and Gutenstein near the contrasting shapes of the Mittelgebirge.

Along the road to Greifenstein, on the Danube, through Neulengbach and Altenmarkt, descending to the Hohe Wand, Schneeberg and the Rax, runs the boundary of the "quarter below the Wienerwald". Encircling Vienna in a mighty arch from Klosterneuburg to Heiligenkreuz and Baden, it descends to the plains along a line of thermal springs. On one side of the Südbahn grows a heavy wine; on the other is a chain of industrial centres—Traiskirchen, Sollenau, Leobersdorf, Bärndorf, Wiener Neustadt, Neunkirchen, Ternitz and Wimpassing. The factory chimneys do not end until the Semmering district is reached at Gloggnitz and Payerbach. The Pittental leads to the "Bucklige Welt" of Edlitz, Kirchschlag and Aspang, while to the east of Vienna the approaches to Hungary lie in the flat triangle formed by Schwechat, Ebenfurth and Bruck-on-the-Leitha.

ON THE BANKS OF THE RIVER.

Restless flows the Danube through Lower Austrian territory, until it is reluctantly compelled to submit to control and regulation. At Strudengau it still gives birth to leaping rapids and circling eddies, twists itself at Ybbs to a dangerous bend, narrows to the legend-haunted valley of the Wachau and constantly forces the current to move now towards this bank, now towards the other, until it at last subsides into a broad and placid stream below Tulln. With

Baden, where the healing waters flow close to the roadside, proved a great attraction for you. To drink them you only needed to go down a few steps. On all the bridges over the Schwechat, you could smell the sulphur from the springs which were discovered by the Romans. The modern medicinal baths were in their time the temple of a goddess. In the piping times of peace you found there many people who had come from far off countries. The rich glow of the tulip beds in the Kurpark is a sight which you should not miss.

Kornhäusel, an architect of late classicistic style, built for Baden a town hall with Greek temple columns and a flat roof adorned by stone statues. His work, specimens of which can be found throughout the town, is of modest but genuine beauty. You keep finding pillars and rows of columns, Doric and Ionic capitals and caryatids, which, although of unequal value, lend a distinctive air to the town through their variety of form and the attempt to reproduce the beauties of antiquity.

Mozart's "Ave verum" and Beethoven's "Missa solemnis" are particularly treasured by Baden. Grillparzer, Schubert and further southwards, Raimund have all enriched this countryside with the breath of their art.

At the foot of the forests are extensive vineyards. Light, stony soil and a favourable situation give the grape a choice quality which has been further improved by careful tending. Gumpoldskirchner wine was taken around the world on one occasion on a Zeppelin flight. It kept its high quality throughout.

Hainburg, Wienertor.

From the balcony there is a magnificent view over Vienna, embracing the lower garden palace, the green domes of the Karlskirche and the Salesianerkirche and the silhouette of the great city as it loses itself in the clear-cut, rolling lines of the Wienerwald hills. 342

In front of the south façade of the Upper Belvedere Palace, near the main entrance, is a quiet pond. Its clear surface reflects all the lovely outlines of this loveliest of all the Vienna palaces. In the festive halls the great mirrors along the walls gather the light and prolong their length into infinity. Dream and reality mingle where, as in baroque churches, the ceiling frescoes show the heavens opening with their saints and cherubs, and we can hardly distinguish the architectural features painted on the walls from the plastic actuality of marble. That is the spirit of the Baroque—an illusion which delights is better than a depressing truth—the spirit of an age in which western people found a form of cultural expression which has survived to this day. 341 517

People often speak of the wild extravagance and redundance of the baroque style of building. Princes, noblemen and monasteries did indeed squander great sums in those times in order that art should prosper—the art which went to enrich palaces and cathedrals, parks and marble statues as a triumph of the spiritual over the material. But if we pause to reflect how Vienna has been enriched by the glory and beauty of this art, we shall value and praise this extravagance.

With the name of the Belvedere in Vienna is linked—

SCHÖNBRUNN. The Palace and the Park form one harmonious whole. The first design for the grounds of Schönbrunn came from Fischer von Erlach. The great architect had planned to place here a splendid building right in the midst of the then unspoiled beauties of meadows and forests of the Wienerwald. It was to be a glittering fairy palace, with flower-covered terraces, porticos and fountains, commanding the whole countryside. This plan was over-ambitious and for that reason was never carried out. The Emperor died, the available funds were exhausted and the architects of his daughter Maria Theresia, Pacassi and Hohenberg, were only able to lay out a part of the grounds. 344

There is a trace of Italian palace architecture about this palace; the conception of the great central tract and of the statues along the coping was taken directly from the south. The two galeries on the lines of those in Versailles and the combining of palace and grounds in one harmonious whole exemplify the quieter French style of architecture.

The whole building glows with the warmth of that attractive shade of colour which is described as "Maria-Theresia yellow". Its lines emphasize the horizontal and everywhere seek to strike a note of gaiety and happiness in being alive. The main block is made up of three sections which blend together with the two wings into a wonderfully harmonious piece of architecture. The two outer flights of